and bright Hiordis with a timid manner and hesitating utterance.

The last items in the topsy-turviness of my son's practical significance were entirely rny fault! Mr. Shaw was again moved to compliments when I revived " Much Ado about Nothing " under my son's direction at the Imperial. " The dance was delightful, but I would suggest the substitution of trained dancers for untrained athletes/' he wrote.

I singed my wings a good deal in the Imperial lime-light, which, although our audience complained of the darkness on the stage, was the most serious drain on my purse. But a few provincial tours did something towards restoring some of the money that I had lost in manage-ment. * ^

On one of these tours I produced " The Good Hope," a play by the Dutch dramatist, Heijermans, dealing with life in a fishing village. Done into simple and vigorous English by Christopher St, John, the play proved a great success in the provinces. This was almost as new a de-parture -for me as my season at the Imperial. The play was essentially modern in construction and development —full of action, but the action of incident rather than the action of stage situation* It had no "star'' parts, but every part was good, and the gloom of the story was made bear-able by the beauty of the atmosphere—of the *sect,* which played a bigger part in it than any of the visible characters.

For the first time I played an old woman, a very homely old peasant woman too. It was not a big part, but it was

interesting, and in the last act I had a little scene in which I was able to make the same kind of effect that I had made years before in the last act of "Ravenswood"—an effect of *quiet* and stillness.

I flattered myself that I was able to assume a certain roughness and solidity of the peasantry in "The Good